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The Christmas Term commenced on Monday, 20th September.

Entrance Examination, Thursday 16th September.

Syllabus and official entry form may be obtained from the Registrar.

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Encores are not permitted in the first half of the Programme.

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I. OVERTURE A Midsummer-Night's Dream Mendelssohn

Mendelssohn wrote this Overture seventeen years before the rest of his incidental music to Shakespeare's play. In 1823 the composer's father bought a beautiful house with park-like grounds in the Leipziger Strasse, Berlin. Here the family lived an ideally cultivated and pleasant existence. Next to the works of Jean Paul, the young people loved Shakespeare, especially "A Midsummer-Night's Dream." "This wonderful life," says Hensel, "gave a new impulse to Felix's creative spirit." The most brilliant result of that strangely poetic frame of mind is the Overture to "A Midsummer-Night's Dream." We may consider it as a piece of Mendelssohn's own life, for it is as much the result of the events of 1826 in the Mendelssohns' house as of the influence of Shakespeare; and if we are not very much mistaken, this origin is just what lends such a singular charm to the Overture. The circumstance that it was a product of Mendelssohn's inmost nature may explain the fact—perhaps the only one of the kind in music—that twenty years afterwards the composer, taking up the work of his youth, could write the music to the "Midsummer-Night's Dream" without changing a note of the Overture; it was truly Shakespearian and truly Mendelssohnian, and therefore the music could only continue in the same spirit.

On November 19th, 1826, Mendelssohn played the Overture for the first time in the family circle as a pianoforte duet with his sister Fanny. The first public performance took place at Stettin in February, 1827. In England it was first produced on Midsummer's Eve, 1829, at a concert given by the flute-player Drouet.

The Overture begins *pianissimo* with a few introductory bars for wood-wind, which at once suggests the ethereal, fanciful atmosphere of the whole work. The first and second violins then spin the gossamer-like theme which—as Sir George Grove once wrote—"brings the fairies into the orchestra and fixes them there." When the opening theme has been repeated, a new melody is given out by the whole orchestra. A droll descending passage for the ophicleide reminds us that Puck has set an ass's head on the shoulders of Bottom the Weaver. The second subject is heard on the clarinet, accompanied by the violas, and is continued by the strings. The presence of Oberon is announced by a fanfare. In the Coda there are unmistakable allusions to the bewitchment of Bottom. This was the first of Mendelssohn's works to strike an entirely new note, and its delicate fancy and humour won for it an immediate and enduring success.

2. ARIA "Depuis le jour" (Louise) - Charpentier
Miss LOUISE DALE.

Depuis le jour où je me sus donnée,
Toute fleurie semble ma destinée;
Je crois rêver sous un ciel de féerie.
L'âme encore grisée de ton premier baiser.
Quelle belle vie!
Mon rêve n'était pas un rêve!
Ah! je suis heureuse!
L'amour étend sur moi ses ailes!
Au jardin de mon cœur chante une joie nouvelle!
Tout vibre, tout se réjouit de mon triomphe.
Autour de moi tout est sourire, lumière, et joie,
Et je tremble délicieusement
Au souvenir charmant du premier jour d'amour!
Quelle belle vie!
Ah! je suis heureuse! trop heureuse!
Et je tremble délicieusement
Au souvenir charmant du premier jour d'amour.

3. CONCERTO No. 5, in A major (Köchel 219), for Violin and Orchestra - Mozart

Solo Violin Miss KATHLEEN PARLOW.
Allegro aperto. Adagio. Tempo di Minuetto.

This Concerto, the fifth of the series of six for solo violin, was composed at Salzburg in December, 1775, when Mozart was nineteen years of age. It is scored for a very small orchestra, having merely oboes and horns in addition to strings, and opens with the usual *tutti*, in which both subjects are presented—the first, however, only harmonically, the melody being reserved for future exposition by the solo violin. The announcement of the leading theme is preceded by a short *Adagio*, a lovely melody delivered by the solo-instrument. The first three notes of this theme indicate the subject of the *Allegro*. The beautiful undulating accompaniment must have been in Weber's mind when he wrote the tranquil moving figure which accompanies Agnes's song "Softly sighs the voice of evening" in "Der Freischütz." The *Adagio* ended, the course of the *Allegro aperto* is resumed, the solo violin presenting the melody of the first subject. This is succeeded by two bars of *tutti*, the last four notes of which—an arpeggio of the chord of A—furnish the initial phrase of the subsidiary matter which now follows as a bridge to the key of E for the second subject, the same four notes

being used in accompaniment and in imitations. A short unison and octave passage for orchestra and a preludial passage in E for solo violin precede the second subject, which appears at the eighth bar. Its repetition is accompanied by a charming syncopated figure for *ripieno* violins. The brief middle section begins with a new melody for the solo-instrument in C sharp minor, and at the end of its last orchestral *tutti* an ingenious use of the final bar is made to effect a return to A for the recapitulation. In this occurs the customary pause on the chord of 6-4 for the *cadenza*, which, however, is not given in the text.

There is a similar provision for a *cadenza* in the succeeding *Adagio*. This movement is in E major and starts at once with the first subject, which, after the orchestral *tutti*, is presented by the solo violin an octave higher. The second subject, in B major, is introduced a little later by the *ripieno* violins, the soloist responding. On the completion of a short middle section, the return to E is effected by imitations of the opening phrase of the first subject.

The last movement, *Tempo di Minuetto*, has somewhat the character of a Minuet without adherence to its form. It has a second subject in the key of the dominant announced by the solo-instrument, and farther on, in what may be called the *Trio*, occurs another melody in the key of F sharp minor, also given by the solo violin. The exposition of the *Tempo di Minuetto* is followed by an *Allegro* in the style of Turkish music, and bearing some resemblance to the *Rondo alla Turca* in Mozart's A major Sonata for the pianoforte. In the recapitulation of the *Tempo di Minuetto* the melodies receive many delightful embellishments.

4. RECITATIVE - "Deeper, and deeper still" } (Jephtha) Handel
AIR - "Waft her, angels" }

MR. BEN DAVIES.

Recit.
Deeper, and deeper still, thy goodness
child,
Pierceth a father's bleeding heart, and
checks
The cruel sentence on my falt'ring
tongue.
Oh! let me whisper it to the raging
winds
Or howling deserts; for the ears of men
It is too shocking. Yet—have I not
vowed? [sleeps,
And can I think the great Jehovah
Like Chemoosh and such fabled deities?
Ah! no; Heav'n heard my thoughts
and wrote them down—
It must be so. 'Tis this that racks
my brain

And pours into my breast a thousand
pangs,
That lash me into madness. Horrid
thought!
My only daughter!—so dear a child
Doomed by a father! Yes—the vow
is past,
And Gilead hath triumphed o'er his
foes.
Therefore, to-morrow's dawn—I can
no more.

Air.

Waft her, angels, through the skies,
Far above yon azure plain;
Glorious there, like you, to rise,
There, like you, for ever reign.

5. SYMPHONY No. 8, in B minor ("Unfinished") - Schubert
Allegro moderato—B minor.
Andante con moto—E major.

"Why unfinished?" asks M. Bourgault-Ducoudray in his volume on Schubert which appeared in 1908.* "Did not Schubert realize how he would be ministering to his own glory in completing a work so highly coloured and so individual: the first of his symphonies in which he shows himself truly original?"

The two existing movements of this Symphony and nine bars of the *Scherzo* date from the year 1822: the year in which the composer resigned the post of Court Organist in order that he might be able to devote all his time to his creative work and his friends; the year, too, in which he wrote the opera "Alfonso and Estrella" and that singular prose document entitled "My Dream," which throws a significant light upon a certain mystical side of Schubert's nature.

1. The *Allegro* opens with an initial phrase, strangely grave and foreboding, given out by the lower strings and answered by a poignant melody for oboe and clarinet, the violins accompanying with a counter-subject. The development of this theme—or series of themes—is interrupted and brought to a close by a succession of loud chords, after which the second subject—of almost pastoral grace and serenity—is announced by the cellos with a syncopated accompaniment of violas and clarinets. A portion of this subject is used in imitation between the different groups of strings. The development starts with the initial phrase of the first theme, assigned to the basses and treated in imitation. The whole of this section is eloquent of the composer's spiritual and emotional experiences. Suffering, adversity, and rebellious protest never found more touching or forcible expression, even in the most impassioned and sombre utterances of Beethoven. The recapitulation is regular, and the movement ends with a Coda based on the opening phrase of the first theme.

"In no other work does Schubert unite such force and conciseness," writes M. Bourgault-Ducoudray. "In speaking of Schubert, Schumann says:

* "Schubert," par L. A. Bourgault-Ducoudray (*Les Musiciens Célèbres*). Henri Laurens, Ed. Paris.

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3. "Ah! though the Silver Moon were mine."

"The Road of Looking-Forward" - Hermann Löhr
"In Lilac Time" - Guy d'Hardelot
"Mine, all Mine" - Guy d'Hardelot
"Fleurlette, I shall never forget" - Haydn Wood
"There's a Song down every Roadway" - Haydn Wood
"Reconciliation" - Teresa del Riego
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"Since Yesterday" - Eric Coates
"Summer Days and Nights" - Edric Cundell
"A Vagabond's Song" - Edric Cundell
"Hold thou the Morn for me" - Edric Cundell
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Gentlemen are politely requested to refrain from Striking Matches during the performance of the various items.

'He is to Beethoven what a woman is to a man.' If this is true of his other compositions, it does not hold good of this *Allegro*. A virile firmness is revealed in those 'silences' which interrupt the melodic phrase before the explosion of the chord of C minor, followed by E minor, when the same passage is restated in the second part of the movement. The funeral shadow which overspreads the initial theme is in striking contrast to the second subject, from which emanates a sense of suavity and exquisite bliss. This melody is so luscious that it tempts us to bite deep into the fruit of life . . . But the spectre of death rises before us! Mortal joys are fleeting; the roses of earthly happiness are soon faded, and Nature has put into man's heart a craving for a bliss which knows no satiety . . . The indication *pianissimo* seems to have in this *Allegro*, as in nearly all Schubert's works, a peculiar, expressive value. It is no exaggeration to say that it should be observed with more care and delicacy than in the music of any other composer."

2. In the *Andante con moto* the strenuous, suffering mood gives place to calmer, but equally sad, feelings. It opens with two bars for horn and bassoon, the basses accompanying with a downward scale *pizzicato*. The principal subject is delivered by the violins, interrupted at intervals by the above-mentioned phrase for wind. The second theme is keenly affecting, both in its manner of introduction and in its essential qualities. It comes announced by a soft plaintive cry from the first violins, and is sung by the clarinet over syncopated harmonies in the strings. A subsidiary theme in C sharp minor is given out with emphasis by the full orchestra. Later on the second subject is used in imitation between the basses and first violins, with a syncopated accompaniment in the inner parts. The recapitulation is chiefly noticeable for varied scoring. A short *Coda* brings the movement to a close.

"In listening to these truly celestial harmonies," continues M. Bourgault-Ducoudray in his analysis of this *Andante*, "we seem to be looking upon the divine and seraphic types of Fra Beato Angelico. Schubert by a miracle of 'second sight' has retrieved the impression of primordial innocence; and his music in its supreme purity recalls man's bliss before the Fall."

Interval of Fifteen Minutes.

PART II.

1. VARIATIONS ON A Theme of Haydn's—

"Chorale St. Anthony" (Op. 56a) *Brahms*

Fairly early in his career Brahms made a modest beginning as an orchestral composer. The *Serenade* in D (Op. 11) for full orchestra appeared in 1861, the first result of that period of stern self-judgment and assiduous study of classical models from which—according to his earliest biographer, Dr. Hermann Deiters—he emerged, "his individuality refined by conscious self-control." A second *Serenade* in A (Op. 16)—this time for small orchestra—followed soon upon the first, and then a long period elapsed before Brahms produced another purely orchestral work. This was the composition we are about to hear—written in 1873 during a summer holiday spent at Tutzing, on the Starnberger See, and first performed in Vienna in November of the same year.

It was significant that Brahms chose a form in which he had already acquired a wonderful mastery, for no less than five sets of Variations for pianoforte had preceded the orchestral Variations; these included such fine examples as the Variations on a theme of Handel's (Op. 24) and the twenty-eight Variations on a theme by Paganini (Op. 35).

The theme on which the orchestral Variations are constructed is taken from a *Divertimento* by Haydn for wind-instruments, which still remains in manuscript. It is called for some unexplained reason the "Chorale St. Antonii." Though suave and simple the melody is by no means trivial. It has an old-world grace and dignity, and remains clearly fixed in the memory. Ehlerst finds it "filled with a kind of intimate solemnity, as though it had been written for the golden wedding of some noble pair." It is of the nature of a march, and falls into two sections, the first of which is in five-bar rhythm. The work is scored for the usual classic orchestra, except that trombones are omitted, and additions made in the form of piccolo, double-bassoon, and triangle.

The theme is given out by oboes and bassoons in octaves, reinforced by horns, and, after the middle section, by flutes and clarinets; the violins and violas are silent throughout.

Variation I. (Poco più animato).—This is allotted to the strings, the other instruments being engaged with reiterations of tonic and dominant. The violins have an ascending passage of quavers; the violas and basses a descending passage of triplets which, on repetition, are inverted, the Variation ending with close imitations of the first five notes of the triplet passage.

Variation II (Più vivace) is in the tonic minor. Here the wood-wind is

busy with the initial phrase of the Chorale, while connection is made with the previous Variation by means of repetitions in the strings of the quaver and triplet figures—the former by inversion.

Variation III. (Con moto).—Here we return to the major, and the Variation, like the theme itself, is given to oboes and bassoons in octaves. In the repeat, however, the violins replace the wood-wind, and the latter accompany with arpeggios. In the second half the horns take the lead, and here in the repeat the oboes and horns change places, while a new semiquaver figure is assigned to the violas and cellos, and afterwards to the oboe. In the last five bars the clarinets become prominent.

Variation IV. (Andante con moto, 3-8) is again in B flat minor. The plaintive melody (*dolce e semplice*) is announced by the violins and violas in unison, while flute and clarinet, doubled later by the bassoon, have the discant of semiquavers in counterpoint of the fifth. In the second half the melody is continued by the oboe and horn, subsequently joined by flutes and bassoons, the strings accompanying with imitations and inversions of the discant figure, wood-wind and strings changing places in the repeat.

Variation V. (Vivace).—This scherzo-like movement in 6-8 time offers a delightful contrast to the foregoing Variation. The theme is stated by the wood-wind, accompanied by violas and basses playing reiterated notes. In the repeat this accompaniment is transferred from the bass to the treble and heard in the wood-wind, the strings having the subject.

Variation VI. (Vivace, 2-4).—The prominence of the brass imparts a new colour to this animated Variation, which has a march-like character, and works to a fiery climax.

Variation VII. (Grazioso).—This, the favourite Variation of the set, takes the form of a Siciliano, and recalls the Pastoral Symphony in Bach's Christmas Oratorio by several points of resemblance: the rhythm of the subject, given out by the flutes and violas in octaves; the descending scale with which it is accompanied, first by the violins and then by the basses; and finally in the collaboration of the basses in the working out of the theme. The resemblance also extends to the contour of the first phrase, but by inversion, Bach taking the arpeggio up and Brahms downwards.

Variation VIII. (Presto non troppo) is again in the tonic minor. A fugal subject is announced by the violas and cellos and replied to by the wood-wind in inversion. In the second half the subject by inversion is answered, after a crotchet rest, by counterpoint in the tenth, and in the next four bars, the theme being restored to its original form, the answer comes in counterpoint of the third.

Finale (Andante alla breve).—A ground-bass of five bars, derived partly from the bass and partly from the melody of the first five bars of the Chorale, is given out by the lower strings, accompanied after the first bar by the violas and violins, the former having an imitation of the theme. At the sixth bar the basses are reinforced by the double-bassoon. The viola imitation is now passed on to the flute and oboe. This theme is kept going in the bass for sixty-five bars, after which it is transferred, in the minor, first to the oboes, then to the flute and horn, next to the horn and first violins, and ultimately to the basses. The major key is now resumed, and with it the Chorale, the *Coda* of which is assigned to the brass. This long-continued ground-bass is accompanied by masterly counterpoint in the other parts, and by many new figures ingeniously worked. These Variations as a whole form one of the most interesting and characteristic of all Brahms's orchestral works.

2. NEW SONG

"Little Yvette"

Haydn Wood

(First Performance.)

Miss LOUISE DALE.

She sat by her window on the stair,
Yvette, with the soft brown hair;
She scanned the sea and the changing
skies,
Yvette with her wistful eyes.
The bells rang up from the dreaming
town,
And the river sang as it hurried down,
But the only sound she heard that day
Was the song of her lover far away.

Little Yvette, I'm thinking of you,
Afar by the silver sea;
Just as of old I'm dreaming of you,
And the kiss that you gave to me.
Little Yvette, I'm longing for you
With love that will never wane;
Oh! flow'r of my heart, I'm coming to
you,
To make you my own again.

It's many a moon she's waited there,
Yvette, on the lonely stair;
She scans the sea and the changing
skies,
Yvette, with her wistful eyes.
The days and nights have been so long,
But the bells are ringing a happy song;
And still, as of old, where the roses
gleam,
Her lover is singing through her dream:
Little Yvette, I'm thinking of you, &c.

Fred. E. Weatherly.

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SUNDAY CONCERTS

SUNDAY NEXT, SEPTEMBER 26th

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(Same Programme at each Concert)

PRÆLUDIUM	-	-	-	Järnefelt
ISOLDA'S NARRATION TO BRANGÄNE (<i>Tristan</i>)	-	-	-	Wagner
IDYLL for Orchestra	-	Love Dreams	-	Liszt
PIANOFORTE CONCERTO in F minor	-	-	-	Glazounov
SKETCHES for Orchestra	-	Three Heroes	-	Howard Carr
		(Conducted by the Composer)		
SONGS with Pianoforte	(a) "How Sleep the Brave"	-	-	S. Liddle
	(b) "Fulfilment"	-	-	
SYMPHONIC POEM	La Procession du Rocio	-	-	Turina
PIANOFORTE SOLOS	(a) Prelude in D Flat	-	-	Chopin
	(b) Concert Study in F	-	-	York-Bowen
PRELUDE to Act III. (<i>Lohengrin</i>)	-	-	-	Wagner

Vocalist - Miss CARRIE TUBB.
Solo Pianoforte - Mr. YORK BOWEN.

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MINIATURE SCORES are published of many works performed at these Concerts, all of which can be obtained of
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3. NEW SONG "The Scented Dusk" Maurice Nugent (First Performance.)

MR. BEN DAVIES,

You came to me in the scented dusk,
Under the Banyan-tree,
And you stole your little brown hands
in mine,
Cool little hands were they;
Ah! little shy love of long ago,
With your tender mouth and your eyes
aglow,
Sweet Lotus-bird of the scented dusk,
Under the Banyan-tree.

And midst the rustling Indian night,
We wandered hand in hand,
We spoke of life and death and love,
Far in that magic land.
Oh! sweet child-heart of long ago,
Where you are now I cannot know,
I call you still through the scented dusk,
Under the Banyan-tree.

Elsie Hill.

4. OVERTURE "The Judges of the Secret Court" Berlioz (Les Francs Juges).

Published as Op. 3, Berlioz in his Memoirs speaks of this Overture as his first important work for orchestra. At this period—about 1827—he was still a student at the Paris Conservatoire, and so inexperienced as regards instrumentation that, when he had written a solo passage for the trombones in D flat, he had misgivings as to whether this was a convenient key for the instruments in question. On consulting one of the trombone-players in the orchestra, he was assured that it was quite suitable and effective. The Overture was written as a prologue to an opera the book of which was furnished to the composer by his intimate friend Humbert Ferrand. The opera was declined for performance by the Académie Royale, and it seems very doubtful whether more than a few numbers were ever completed. Nothing beside the Overture is now extant, therefore it is difficult to form anything but a vague idea of the subject, which must have dealt with the proceedings of some dark, inquisitorial tribunal. Berlioz himself characterized his Overture in the following words, in a letter written to Ferrand on October 30th, 1829: "Nothing, I declare, is more terrific and appalling than the Overture to 'Les Francs Juges.' It is a hymn to despair, the most desperate, horrible, yet tender despair that can be imagined. Habeneck, who is conducting my huge orchestra, is alarmed by it. They have never been confronted with anything so difficult, but apparently they don't think it much amiss. At the end of the Overture they fell upon me, not only with frantic applause, but with cries almost as terrifying as those of my orchestra."

The Overture has an extended Introduction (*Adagio sostenuto*), which opens with a three-bar phrase given out softly by the first violins and re-echoed a fourth higher. Basses and bassoons then come in with figures derived from the first bar of the initial phrase. The violins are soon added, and after a fortissimo climax has been attained and has subsided, the trumpets, trombones, and bassoons throw out a powerful theme. This is probably the passage mentioned by Berlioz in his correspondence with Ferrand. After some development of this theme, the figure of the opening bar is heard again, and the Introduction ends with a dominant close.

The first subject of the *Allegro assai* (F minor) is announced *pianissimo* by the first violins. This is repeated, and presently re-enters in A flat. It is now heard by augmentation from the bassoons and tuba. A climax is presently reached at which a chromatic phrase is thundered out by the brass—doubtless one of the "terrifying" effects which caused Berlioz to tear out his hair during the rehearsal of the Overture, crying inwardly: "How monstrous, how horrible this is!" The second subject, which "droppeth as the gentle rain from heaven" into this atmosphere of stress and anguish, is sung by the first violins *dolce e legato*. It is then restated by the wood-wind, the violins accompanying with a portion of the first principal theme. A third subject is now introduced, and an episode follows concerning which the score contains directions for the strings to play harshly and fiercely, while the flutes and clarinets must have a gentle and melancholy expression. The latter instruments give out the theme in thirds, the strings having a tremolo *très serré*. When this subject is repeated the string accompaniment grows more wild and agitated. Twice again it recurs, and on the last occasion the drums accompany with a figure in 3-4 against the common time of the other instruments. The recapitulation begins with the first principal subject, in the course of which the chromatic phrase for brass will be heard once more. The re-entry of the second subject is ushered in by a *fugato* which starts in the cellos, violas and bassoons replying. A vigorous Coda (*più mosso*) in which the entire orchestra is engaged brings this tragic and powerful work to an appropriate ending.

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PROMENADE CONCERTS

THURSDAY, SEPTEMBER 23rd, at 8.

TWO HUNGARIAN DANCES, in G minor and D
ARIA Se il rigor (L'Ebre) Brahms
INTERMEZZO Dorabella (Variations) Halévy
ARIA Valse Song (Romeo and Juliet) Elgar
SUITE Peer Gynt, No. 1 Gounod
SYMPHONIC VARIATIONS in E, for Pianoforte & Orchestra (MS.) Grieg
(First Performance.) Arnold Bax
MOTO PERPETUO Paganini-Pitt
(Played by the First and Second Violins of the Orchestra.)
ARIA The Steersman's Song (Flying Dutchman) Wagner
VARIATIONS on Three Blind Mice Holbrooke
PRELUDE The Forgotten Rite John Ireland
MARCH Tannhäuser Wagner

Miss MYRTLE C. DONNELLY,
M. LAURITZ MELCHIOR,
Principal Tenor,
Royal Danish Opera, Copenhagen.
Mr. TOM KINNIBURGH,
Solo Pianoforte - Miss HARRIET COHEN.

FRIDAY, SEPTEMBER 24th, at 8.

OVERTURE Manfred Schumann
ARIA Salce (Otello) Verdi
VIOLIN CONCERTO in D Brahms
ARIA Revenge! Timotheus cries (Alexander's Feast) Handel
SYMPHONY No. 8, in F Beethoven
SUITE No. 6 Bach
OVERTURE Zampa Hérold

Miss DORIS VANE,
Mr. GEORGE BAKER,
Solo Violin - Miss ISOLDE MENGES.

SATURDAY, SEPTEMBER 25th, at 8.

OVERTURE The Bartered Bride Smetana
TRÄUMEREI for Strings and Horns Schumann
ARIA Agnus Dei (L'Arlésienne) Bizet
(a) MENUET DES FOLLETS } (Faust) Berlioz
(b) DANSE DES SYLPHES }
PIANOFORTE CONCERTO No. 1, in E flat Liszt
ORIENTAL RHAPSODY Percy Pitt
ARIA Woo thou thy snow-flake (Ivanhoe) Sullivan
FANTASIE DIALOGUE for Organ and Orchestra Boëllmann
Ballet Music (Faust) Gounod
SUITE Summer Days Eric Coates
(Conducted by the Composer.)
OVERTURE Semiramide Rossini

Miss MARGARET BALFOUR,
Mr. CHARLES TREE,
Solo Pianoforte - Miss FANNY DAVIES.
Organ - Mr. FREDK. B. KIDDLE.

MONDAY, SEPTEMBER 27th, at 8.

PRELUDE to Act III. (Tristan and Isolde) Wagner
VENUSBERG MUSIC (Tannhäuser) Wagner
ARIA Senta's Ballad (The Flying Dutchman) Wagner
THE SIEGFRIED IDYLL Wagner
PRELUDE The Mastersingers Wagner
ARIA Lohengrin's Narration (Lohengrin) Wagner
PRELUDE to Act III.
DANCE OF THE APPRENTICES } (Mastersingers) Wagner
PROCESSION OF THE MASTERS
HOMAGE TO SACHS
INTERMEZZI GOLDONI for Strings Enrico Bossi
MARCHE DU CID Massenet

Miss NORA DELMARR,
Mr. JOHN COATES.

TUESDAY, SEPTEMBER 28th, at 8.

ON THE CLIFFS OF CORNWALL (Prelude to Act II., The Wreckers) Dr. Ethel Smyth
ARIA Printemps qui commence (Samson et Dalila) Saint-Saëns
LOVE-SCENE (Feuersnot) Richard Strauss
VIOLIN CONCERTO in E minor York Bowen
(First Performance.)
(Conducted by the Composer.)

SCHERZO FANTASTIQUE Josef Suk
TRIAL SONG Now begin (Mastersingers) Wagner
PICTURES FROM AN EXHIBITION Moussorgsky
SLOVAK SUITE (Op. 32) Novak
MARCHE SLAVE Tchaikovsky

Miss CARMEN HILL,
Mr. WALTER GLYNNE,
Solo Violin - Miss MARJORIE HAYWARD.

WEDNESDAY, SEPTEMBER 29th, at 8.

OVERTURE Fidelio Beethoven
ARIA O ma Lyre immortelle (Sapho) Gounod
PIANOFORTE CONCERTO No. 8, in D minor (K466) Mozart
ARIA Tell fair Irene (Atalanta) Handel
SYMPHONY No. 4, in F minor Tchaikovsky
TOCCATA in F, for Orchestra Bach
OVERTURE Carneval Dvorák

Miss IRENE FLANDERS,
Mr. BEN MORGAN,
Solo Pianoforte - Miss MYRA HESS.

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